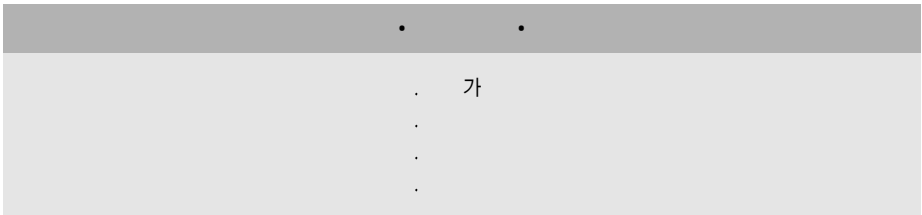


김 현 숙



<요 약>

100
 가가 ,
 ,
 ‘ originality’ - ’ ,
 .
 . (‘Korean
 Esprit’)
 21
 가 가
 . 6 · 25
 1950 1990
 1950 , 1960 /70 , 1980 , 1990

DC ,

21

I. 가

1895

100 .

가 ,

6·25

.1) 가 ,

가

, 21 「 」 ‘ 가가

가가

. 6·25

가 가

, 가

‘ originality’

- ‘ ’ . ‘ ,

가 ,

가 ,

가

, 6·25

1) , , : , 1990, p.320.

가 20

1950

가

21

1950

1990

가

II.

1. 1950

1950

6·25

가

가

, 「

」가

가

「 」

가

1950

1959

가

가

1956

(crinoline)

(cummerbund)

,2)

1950

2) . , 100 (1900~2000), : , 2002, p.202.

60

< 4>. 1966

< 5> 1967



< 2>
[], 作, 1962

< 3>
[], 作, 1963

< 4>
[]
作, 1964

< 4>
作, 1967

2) 1970

1970

GNP가 100

1970

가

6) , & (1955~1995), : , 1996.



< 6>
&
作, 1979



< 7>
作, 1970



< 8>
作, 1970



< 9>
作, 1976

1970

가

70

,⁷⁾

< 7>

1976

< 9>, 1970

< 8> 1979

/

< 6>

1960

‘arrange’

가

8)

, 1970 1960

7) · 2000 , : , 2001, p.159.

8) · , 100 (1900~2000), : , 2002, p.225.

가 1950 1960 /1970

3. 1980

1980 1988 가 1986 가 가 가

1982 (DC) 9) 1985 (Salon du prêt-à-porter feminin) 가 SIFF(Seoul International Fashion Fair)가 1989 SFA(Seoul Fashion Designers Association - SFAA)가

가 가 1980 6·70

가 가 10) “가

1987 가 가

9) 100 (1900~2000), : , 2002, p.279. 10) : , 1996, p.220.

< 11>, 1987 ‘ ’

(dagging)

(hem-line)

< 13>.

가

가 < 10>.

(culotte)

< 12>

가

1980

6·70

가

1980

6·70

50

, 6·70

, 1980



< 10>

作,
1980



< 11>

[
作, 1987]



< 12>

作, 1987



< 13>

[
作, 1987]

4. 1990

1990
가 (1996), IMF

가 (1991),
(1997)

,
가 (OECD)
,

가 ‘ (Globalization)가

가 , 가 .11)

1992 , 1998 , 가 가 , 가 , 1999 1998 5 (New York Collection) , 가 (prêt-à-porter) 가 SFAA(Seoul Fashion Artists Association,)가 ‘91 S/S (KAFDA, JDG, NWS)

.12)

1990

DC

(Korean Esprit)’

가

1990

가

11) , , : , 1996, p.223.
12) . , 100 (1900-2000), : , 2002, p.309.

1)

가 , (neckline) ,
 . < 14 ~ 17 >



< 14 >
 1990



< 15 > 作,
 1990



< 16 > 가 作,
 1990



< 17 > 作,
 1990

2)

(drape) , (gathered skirt), A-line ,
 . < 18 ~ 21 >



< 18 > 作,
 1990



< 19 >
 1990



< 20 >
 1990



< 21 > 作,
 1990

3)

, ,
. < 22 ~ 24>



< 22>
1990



< 23> 作,
1990



< 24> 作,
1990

4)

, , , ,
. < 25 ~ 28>



< 25> 作,
1990



< 26> 作,
1990



< 27> 作,
1990



< 28> 作,
1990

5)

, ,

. < 29 ~ 31>



< 29> 作,
1990

< 30> 作,
1990

< 31> 作,
1990

6)

, ,
,

. < 32 ~ 35>



< 32>
1990

< 33> 作,
1990

< 34>
1990

< 35> 作,
1990

7)

, ; , ,
, . < 36 ~ 39>



< 36> 作,
1990



< 37> 作,
1990



< 38> 作,
1990



< 39>
1990

1990

1990

III.

가 1950 1990

1950

1950

1960

‘arrange’ 가

1970

가
1960

/1970 50

1980
가

6 · 70

70

1980

1990

(Korean Esprit)

가

1990

DC

IV.

가

가

가

(fusion)

, 가 가 .
 1990 .
 . 가
 .

가 가

가 가가 가 fusion

: “
 !”

21 가

, 2000 가
 (: 2003 3 9)

【 】

- , (2002). 100 (1900~2000), : .
- 2000 , (2001). , : .
- , (1983). , : .
- , (1995). 100 , : .
- , (1998). , : .
- , (1990). , : .

, (1996). & (1955~1995), :

, (1996). , :

, (1999). 70 , :

, 1990 .

, 1990 .

, 1990 .

Gap Collection, 1990 .

Women's Wear Daily, 1990 .

A Study concerning Modern Procedure of Korean Women's Fashion Design formed from Traditional Design Elements

College of Arts & Design, Dankook Univ. Professor, **Hyun-Sook Kim**

In the point of reviewing the modern Korean fashion design, it has achieved the marvellous development since the inflow of western mode around the end of the 19th century, and it is now striving to build its own competent design industry to add the highest value in the international fashion world.

The Korean fashion world realized, in the process of modernization, that this is the best way to utilize the traditional design resources and materials and to promote the Korean originality, in order not only to show its own individuality, but also to get the world-wide international sympathy. This recognition arose from the self-respect of the modern Korean fashion designers, and they were willing to endeavor to recreate new fusion-form and express 'Korean Esprit' by emphasizing the Korean formative image in the frame of modern sensibilities.

This study is an analysis about the process of modern Korean fashion design, formed as new styles by adapting the Korean traditional design elements, from the 1950s when the first endeavor was carried out to the 1990s when many diverse variations came out. It explains the social-cultural background in which the new Korean forms have emerged and presents the picture examples of real design works appeared in each period, by following the chronological step. Also, from the plausible suggestion, it has intention to help new activity of creation to make conversion in the coming era of the 21th century.

Key words : modernization, originality, Korean Esprit, fusion-form